M-G-M's "The Great Ziegfeld" Opens Loew's Toronto

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 20 TORONTO 2, CANADA September 5th, 1936

BEYOND OUR WILDEST DREAMS!

Certainly we knew that the Road-show success of "THE GREAT ZIEGFELD" in hundreds of cities had laid the ground-work for a huge success at popular prices. But nobody could foresee the amazing stampede to the box-office which attends each popular-priced opening. Only a dozen or so engagements thus far in pre-release, but enough to tell you that "The Great Ziegfeld" is destined to be the biggest popular attraction of all time!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

HEY! WHAT DOES M-G-M's LEO EAT

that makes him so GREAT?

The Leaping Lion is leaping again! He hasn't stopped since "*San Francisco*" started the box-office earthquake, followed by "*Suzy*", "*His Brother's Wife*", "*Piccadilly Jim*" and others.

This time Leo's leaping because of "THE GORGEOUS HUSSY." It's the talk of every film row, another Big-timer from M-G-M!

The Cast: JOAN CRAWFORD, ROBERT TAYLOR, LIONEL BARRYMORE, Franchot Tone, Melvyn Douglas, James Stewart. Plus CLARENCE BROWN'S great direction! Produced by Joseph ("*Fury*") Mankiewicz.

One hit after another! Leo's diet is *perfect* for the box-office!

Are you all LION-ED UP for 1936-37?

"Georgeous Hussy" Tops Palace, Washington Receipts "Mutiny on the Bounty" and "San Francisco"

Canadian Moving Picture DIGEST

Established 1915
Publication Weekly
Subscription: $5.00 yearly
Telephone: WAverley 4929
259 Spadina Ave., Toronto
Digest International Press Film Service syndicating 500 leading newspapers in Canada, U.S.A. and Great Britain.
Cable: Ontocanada

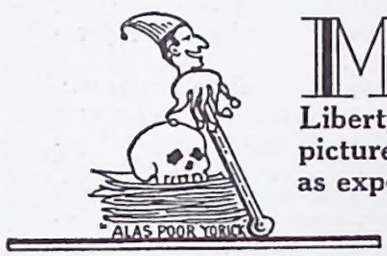
RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Published by Canadian Moving Picture Digest Company, Limited

Representatives:
Dennison Thornton
15 Redcliffe Square, Earl's Court, London, S.W. 10, England.
Leon S. Stone
Elgin St., Gordon, N.S.W., Australia.

Vol. 28, No. 20 | TORONTO 2, CANADA | September 5th, 1936

LIBERTY GIVES "ROMEO AND JULIET" FOUR STARS



M-G-M's "Romeo and Juliet" won four stars in Liberty Magazine's motion picture reviews, which is as expected. The page is headed, "Juliet 1936".

Of Norma Shearer's "Juliet," Liberty says, "Norma Shearer scales the heights in the newest version of the old love story."

"This is a gorgeous, opulent version of the great love classic that retains the liveliness of the story and at the same time is delicately attuned to every nuance of its magic poetry. Here is a deeply touching, scholastically faithful account of Shakespeare's romance, that manages to combine an academic sincerity with robust and poignant reality. Indeed, the outstanding quality of the picture is its balance. The beautiful settings and costumes are never used as mere lavish display, and their striking fitness gives the piece a breathing life it seldom attains on the stage."

We disagree, however, with Liberty's criticism of John Barrymore's "Mercutio". Barrymore is one of the best "Mercutios" that we have ever seen.

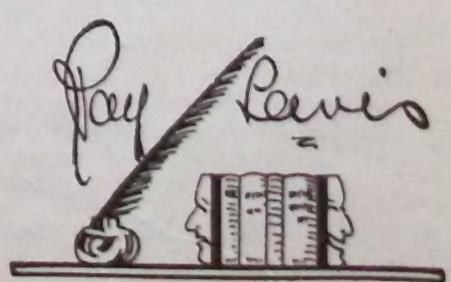
Our opinion of "Mercutio", you had in The Digest issue of August 18th, twelve days prior to the New York opening. We are happy to find that we are supported in our approbation of John Barrymore's "Mercutio", by the Herald-Tribune of New York which states, "As Mercutio, John Barrymore gives a matchless reading of the part. Of all the splendid performances in the film, that of Mr. Barrymore is outstanding".

The press reaction to "Romeo and Juliet" is best summed up in the words of the Daily Mirror of New York which reports "made with rare taste and played by an inspired cast, the first film production of 'Romeo and Juliet' is a distinguished triumph for Hollywood, photographically exquisite, magnificently mounted, it is one of the most elaborate and opulent of the recent films. Norma Shearer is a bewitching Juliet. She assumes the exacting role with the assurance of a seasoned Shakespearean, her voice is lustrous and shining".

The New York Times praises with such words as "Metro the Magnificent has loosened its technical magic upon Will Shakespeare and has fashioned for his 'Romeo and Juliet' a jewelled setting in which the deep beauty of his romance glows and sparkles and gleams with breathless radiance". And now what about the "Dear Public", that public which aims to elevate its eyebrows always in order to live up to the idea of being high-brow, albeit the elevation of the eyebrow has about as much effect upon elevating the interior of that brow, as the elevation of your socks would have upon your brain.

How about the public's reaction to "Romeo and Juliet"? They are in our vernacular, sold on it.

The Astor Theatre is sold out for one month. It starts off with the greatest business in the history of the house, and will probably end up with persuading the entire motion picture industry that there is box-office in the late William Shakespeare.



RAY

RAY LEWIS

PRESENTS

FAMOUS Players Canadian Corp. held its Annual Convention, Wednesday, Thursday and Friday of last week at the King Edward Hotel. Approximately seventy-five managers, of the East, that is from Fort William to Sydney were in attendance. The feature of the convention was the report from the president, Mr. N. L. Nathanson, who recently returned from abroad. "N. L." talked of conditions in England, which despite the war-scare were considerably improved.

He commented particularly on the "movie-minded" public in Great Britain. Theatres played to capacity business because everybody went to the movies. "Going to pictures is a habit in England" said "N. L." Everybody wants to go; everybody goes. There is a movie spirit prevailing. If we could only get this spirit of going to movies instilled in our public here in Canada, and we should, since we are of the same stock as the people in Great Britain, our business could be increased at least fifty percent.

"Of course we have distances to contend with in Canada, whereas, in England, the people are centralized in a small area of territory. This helps tell the story of a good picture quickly.

"The disposition of the English toward motion pictures is not influenced through the fact that there are no other, or fewer means of recreation at the disposal of the masses in England. I am of the opinion that the British people are greater lovers of the outdoors than we are. They enjoy walking in the country, they enjoy cycling, they have their tea-gardens and tea-houses, the latter as great a habit as motion pictures, but, despite these simple forms of recreation, they think, and talk and of greater importance to us, they go, not once a week, but twice, at least, a week to see motion pictures.

"I WOULD urge managers to endeavor to "cultivate" this motion picture going spirit in Canada. Get after those who do not go to movies. Try and get the country folks interested — pictures were never better; and if this standard of quality in production is to be maintained, and further developed, producers must get greater returns. This is only possible through increased patronage."

Incidentally, "N. L." told his listeners that the American continent looked good to him, after being in Europe.

The general reports revealed that show business in Canada was better owing to the fact that there was more employment. The reopening of closed plants throughout the country, where wage-earners were again employed showed increased business in those areas. Strike centres showed decreased business.

"One of the best F-P Conventions we have had for several years" reported one manager. Several Distributors' representatives were present at some of the sessions.

It has been the policy of F-P to pay managers a bonus on increased receipts. The new policy will be a grading of theatres into A. B. C. D. groups; and a net profit as an objective set for each group of theatres in accordance with their grouping. Some bonus on net profits attained or over will be worked out, for the benefit of managers.

ALICE FAYE, when told of the Rudy Vallee fight in Toronto, this week, said, "He's always in a fight". Maybe she doesn't like Vallee, I don't know, but I do know that when Rudy stepped down from his platform, in the ballroom at the Canadian National Exhibition a few days ago and delivered "a sock" on the jaw to a man, who is alleged to have thrown a whiskey bottle at Rudy, that there was a warning contained in that "sock", which should convince Rudy, that he will be crooning his theatrical dirge, like the dirge of the dying swan, if he does not restrain his desire to show he is a he-man by "socking" his audience.

It so happens, that the young man Rudy punched, said he threw no bottle, but happened to be with a crowd of merrymakers, one of which tossed the empty flask upon the platform, where Rudy was wielding the baton.

This young man happens to be the son of one of our prominent citizens, and incidentally, the son of a citizen who gave Rudy hospitality last year.

The family of the "socked" man has given an immense fortune to Canada for scientific research, for philanthropy and charity.

The "socked man", not only got punched by Rudy, but this was followed up by what bystanders describe as "brutal treatment". by an official, who took his turn at the assaulted young man.

THERE is no question about the "rights" of performers, and the "limit" to which an audience may go in its treatment of artists, but rich, or poor, a "sock on the jaw" is not the medium through which to maintain "law and order" whether that "sock" be administered by Rudy or the official of the C.N.E.

(Continued on Page 5)

N. L. Nathanson Reports Public Movie-Minded in England

Reviews and Previews

The Screen Monster is An Englishman

AT the very beginning of this interview I must pause to express, for Boris Karloff and his charming wife, their thanks and appreciation to the Press and others who helped make their stay in Toronto a most pleasant one.

After seeing Boris Karloff on the screen in so many hideous make-ups, and in such terrifying roles as he has been wont to portray, it was with a feeling of great interest and anticipation that I accepted Mr. Clair Hague's kind invitation to a cocktail party in honour of the visiting star and his wife. It was with even greater delight that I finally met Mr. Karloff. Very tall, well built, with some silver in the black hair, Mr. Karloff is far from being the monster that he has portrayed on the screen so many times. The only terrifying feature that remains in real life, are the very bushy, black eyebrows that are one of his most prominent features.

Chatting with him the next day, the conversation turned to British pictures and British production, for Mr. Karloff has just returned from making two pictures in the Old Country, one for G-B and the other for Twickenham. "The development of the English film industry since I was there in 1933, is extraordinary. They have made tremendous strides in every branch of the game, and can hold their own against Hollywood in every way. Naturally there are some bad English pictures, but then there are also a great number of poor pictures made in Hollywood, which is something that so many people forget when they are judging the English produstions." Your reviewer then asked Mr. Karloff if he found much difference between working in England and in America, whether the methods were different. "The only difference I noted, and *being an Englishman,* one that I appreciated very much, was that at 4.30 work throughout the studio, from star to prop boy, ceased for fifteen minutes, during which time afternoon tea was served. It made the remaining, two, or three, or four hours of work so much easier to bear."

As to the value of the current system of exchanging stars, Mr. Karloff was most emphatic in his approbation. "It is beneficial to the stars in so many ways. It broadens their viewpoint to get away from the studio where they have been working. Even just to get to New York, brings the actor or actress in closer contact with their own work, and with the public. And for an American star to be desired for picture work in England, or for an English star to be sought for pictures in this country, can't help but enhance their box-office value in both countries."

According to Mr. Karloff his favourite role was that of the unfrocked clergyman in Warner's "Five Star Final". "I enjoyed the role tremendously".

Questioned as to the reason for the popularity of "thriller" pictures, Mr. Karloff compared it to the fact that Mystery novels outsell any other type of work by a large majority. "Life for the average person is a fairly orderly thing, consisting of getting up in the morning, going to work, or working at home, and going to bed at night. If they can see something divorced from their own life, no matter how impossible the occurrences may be, they will flock to see it, and that is entertainment. What they are looking for is a relief from their humdrum existence, and they find it in the "thriller" productions."

Any objection that exhibitors are raising against stars appearances on radio programs, is in Mr. Karloff's estimation, "Very short-sighted". Radio appearances, thinks Mr. Karloff, attract people to theatres rather than restrain them from attending shows. "After all, supposing some people hear me on Mr. Vallee's program tonight. Perhaps they have never seen me on the screen, and after the broadcast, they think to themselves, he's not bad at all, we'll have to go to see what he's like on the screen, and so more fans are born."

The idea that is prevalent in certain quarters that the Americans cannot make a good costume picture, boils down to the old superstition that only Englishmen can wear evening clothes. "And that of course is ridiculous. Are we to believe that a man from the slums of Islington can wear a tail coat with better style than a gentleman from Fifth Avenue?" And so far as a comparison between English and American costume pictures is concerned, Mr. Karloff believes that it all depends on the picture. "If it is a good pictuure it is a good picture, and the fact that it is a costume picture, cannot either make or break it."

In Mr. Karloff's opinion Charles Laughton is the oustanding actor in pictures to-day, English and American, and Jessie Matthews is the biggest feminine English box-office draw. He is also high in his praise of Madeleine Carroll. "I have only seen her in two productions, but in both of them she gave simply splendid performances."

Mr. Karloff, whose visit to Toronto is due to the fact that he appeared on Rudy Vallee's program Thursday night, has a very close link with Canada, for it was in Kamloops, B.C., that he first became a professional actor, when in 1910, having left England because of his parents' objection to his appearing on the stage, he joined a repertoire company in the little British Columbia town. Thence came Fame. Mr. Karloff has been with Universal for five years.

PERSONAL MUSINGS

The manner in which Gaumont-British's picture "Nine Days a Queen" received its name, makes a grand story well worth repeating. It seems that when the picture arrived in America it came under the title of 'Lady Jane Grey". The executives in the G-B New York office, began to wonder if the name of "Lady Jane Grey" meant anything to the public. Different men and women around the office were asked who "Lady Jane Grey" was, and according to the answers received, Her Ladyship was everything from a corset to a perfume. Finally one of the execs, becoming rather disgusted with the results, decided on a final test. "Listen," said he, "I have a telephone girl in the office that knows all there is to know about moving pictures. We'll ask her who 'Lady Jane Grey' is." So they called the telephone genius. "Have you ever heard of 'Lady Jane Grey' ?" asked the exec. "No," replied the girl, "but if you have her telephone number, I'll get her for you."

The picture was retitled, "Nine Days a Queen"!

"Ray L."

Rudy Vallee, Leader of the Band at Canadian National Exhibition Big Show

Australian Film Digest

by LEON S. STONE

16MM films are likely to be screened in city cafes in Melbourne at meals for no extra charge if the formulated project of a financial group goes through. Regular screening schedules and change of programs would be introduced.

National Productions (Gaumont-British affiliation) are boosting their capital to the £250,000 mark (a quarter of a million pounds in English sterling) to take care of the big things that are to be in Aussie film production in the next few years.

The Pagewood studios and 25 acre grounds will be extended and further modern technical equipment added to the already extensive set-up in use. Complete accommodation to independent producers has been and always will be available, in addition to any current talkie National Productions may themselves be shooting. Idea is to build along American United Artists lines of studio space and practicable assistance for independent units.

THE local Motion Picture Exhibitors Ass'n and M.P. Distributors Ass'n are in open warfare here. The former are determined to bring Governmental action to bear on certain phases of the industry, with direct approach to both State and Federal Governments. This has caused an open breach between both bodies.

Far reaching ramifications are likely from the M.P. E.A.'s decision to drop the minimum charge at theatres to 64 (12 cents). First to apply only to particular situations, this rate will now be generally applied.

The M.P.E.A. has been approached by the Federal Government as to what it considered an equitable percentage of local films foreign distributors should take, in the matter of Film Contingent, in relation to imports. The Association recommended the same percentage as applied by the Quota.

Enquiring into ad valorem duty on films into Australia, the M.P.E.A. found that a large number of pictures never reach this country as the 8d (16 cents) per foot duty makes it too big a risk. If ad valorem duty was substituted the smaller film exchanges would be helped, an avenue opened for larger film imports and the maintaining of more reasonable rental levels on big pictures.

State Chief Secretary Chaffey's reply to enquiry whether the Quota act clause re. American distributors being compelled to acquire the prescribed percentage of the Quota even if they have to acquire to obtain it, would be rigidly enforced in its entirety or waived by the N.S.W.Government. He was definite that the "acquire"clause was law and meant American distributors had to go into production if they could not "acquire" locally made pictures.

VICTOR JORY is the latest Hollywood actor to be signed for Aussie Quota films. Under the N.S.W. Act Columbia together with all other U.S.A. companies has to produce or acquire a local picture or two. So Jory will be brought out here along with director Clarence Badger.

"RANGLE RIVER" a Columbia-Zane Grey production is from an original by the latter, with story opening in Singapore, scene later shifting to Aussie country life. £20,000 will be outlayed on the production.

At the same time Zane Grey and his company are busily engaged shooting his independent talkie, "White Death", on the Great Barrier Reef, in Northern Queensland.

Application for the establishment of a "drive-in" theatre for auto owners is receiving the attention of the N.S.W. Motion Picture Exhibitors Ass'n. Sydney suburban council has approved but objections have been raised against the project by M.P.E.A. members, as they see in such a project a threat to established theatres.

CINESOUND'S "Thoroughbred", starring Helen Twelvetrees, is delighting local fans. In its first two weeks at the Mayfair Theatre, Sydney, 45,763 ticket buyers shoved their way in. And that is exceptionally strong box-office for an Aussie made film — or any film for that matter. Over 60,000 saw it in five weeks season.

NEW ZEALAND.—A trade stir has followed the charge by a deputation to the Prime Minister, Hon. J. M. Savage, to be wary of "foreign" interests controlling picture theatres. Although Fuller-Hayward Corp., and J. C. Williamson Pictures are members of the Motion Picture Exhibitors Ass'n neither were aware of the deputation move by other exhibitor interests. Certain theatre circuits are not in sympathy with the deputation's outburst and the habit of "running to the Government with indiscriminate complaints".

A FEW scattered spasmodic attempts at talkies were attempted by Beaumont Smith with "Hayseeds" and "Splendid Fellows"; Imperial Feature Films "When the Kellys Rode" (because of its bushranging Ned Kelly gang exploits, was banned in N.S.W., but released in all other Aussie states); Invictas Films, "The Man They Could Not Hang"; and "Two Minutes Silence" by the three McDonagh sisters — in which a sister filled the part of leading lady, director and business manager. The McDonagh sisters had also turned out several silent films in what was probably the world's most unique film producing unit — all women at the head.

These independent companies all came to naught, their efforts in the production field proving abortive.

FOX Sydney office received official confirmation from London of the finalising of a big deal definitely placing Gaumont-British product with Fox for Aussie release for an extended term. This scotches American rumors that G-B might go in with C. M. Woolf.

Following the clinching of this deal, Ernest Turnbull, Alan Williamson and Elton Wilde all return to Australia, where they will get busy on putting over the recently formed Dominions Films Distributors. Turnbull is likely to be managing director with S. S. Crick (Fox chief) chairman of directors and Allan Williamson (G-B representative), director. D.F.D. will handle in addition to G-B and Gainsborough, British Lion, Twickenham and Fox's British output.

F-P Policy to Build More Theatres in Canada

British Film Digest

Special to The Digest, from Dennison Thornton, London Correspondent.

TO introduce a revolutionary, artistic idea into motion pictures you must either be a genius or a madman—or both! The case of "The Robber Symphony" by Frederick Feher is a revolutionary one in the sense that the picture is unlike any other ever produced. Indeed, it is so unusual and original that when it was offered to Wardour Street all the renters, with two exceptions, turned it down flat. And the terms offered by the two exceptions were so ridiculous that Concordia Films, independent British producers of "The Robber Symphony", promptly decided on plans of their own. They would distribute the picture themselves and accordingly took over the Queen's Hall for a trade-show presentation. The audience was enthusiastic. The press reports were excellent. Exhibitors praised the film but when it came to booking it their enthusiasm vanished mysteriously.

So once again Concordia decided to act on their own. They hired the Palace Theatre, where M-G-M showed "David Copperfield", and exhibited "The Robber Symphony" on a strictly roadshow basis with two performances daily. In view of the strongly musical appeal of the film the producers submitted it to Harold Holt, London concert impressario. Mr. Holt was so impressed by it that he undertook management of the production throughout the British Isles.

Now it took two years to make "The Robber Symphony" at a cost of £80,000, and these facts alone are sufficient to place it in the category of "important pictures". And yet Wardour Street rejected it! Why! Fired with curiosity I went to see it for myself and this, briefly, is what I saw.

A story so delightful, so whimsically charming and so deliciously improbable that it might easily have come from the brain of Hans Andersen. In short a marvellous fairy tale all about the adventures of a little boy who wanders through the Alpine countryside with a travelling piano, a donkey and a dog. My programme described "The Robber Symphony" as the first "composed" film, meaning that the story and the pictures were designed to fit the rhythms of the music. A full symphony was composed by the director, Frederick Feher, and the film itself produced later to "illustrate", as it were, the musical score. The result, therefore, may within bounds be described as a Walt Disney Silly Symphony with human instead of animated cartoon characters.

To attempt to describe all the incredibly delightful incidents in this two-hour picture, or to convey any idea of the breathtaking loveliness of the photography, the strange settings, the extraordinary characters — human and animal — would be quite impossible in this space.

The British film trade has called Mr. Feher, the director of the film and composer of the music, a madman. In my humble opinion Mr. Feher is a cinematic genius. Any man who can produce a fairy tale like this and invest in it the beauty in which "The Robber Symphony" is drenched from start to finish is, I repeat, a genius. The musical score alone is worth the highest price of admission. It is superb.

On the occasion of my visit there were a number of children in the audience. Their enthusiasm knew no bounds. They revelled in the fantastic adventures of the little boy on the screen. When the show was over the adult members of the audience were equally enthusiastic. They applauded vigorously. Well, maybe Mr. Feher is a madman to produce fantasy like "The Robber Symphony". Maybe Wardour Street is right; maybe the masses won't respond to it. But if Mr. Feher is a madman then all I can say is that he is walking in good company — the company of Andersen, Swift, Carroll and other "madmen". And if his picture is a box-office failure it will be a glorious failure.

I understand "The Robber Symphony" will shortly be presented in New York on a roadshow basis and that there is a possibility of an engagement being fixed at the Royal Alexandra, Toronto. If it comes your way make a point of seeing it and I think you will agree with me that while it may not be conventional box-office it is grand fantastic entertainment for young and old.

Cast includes Magda Sonja, Oscar Ashe, Michael Martin, Harvey and George Graves. Five Hollywood companies have bid for American distribution rights.

On a Nazi Theme

NEWS from Swastikaland informs us of the production in Berlin of an anti-Jewish play which sets out to show that the Battle of Waterloo was won by Rothschild and that the "Nordic" armies — British, German and French — were engaged in a slaughter for the gain of the Jewish banker and members of his "race". In the play Rothschild is shown on the field of Waterloo, the author claiming that recent evidence showed that the banker did visit the scene of battle, and that he had been guilty of spreading false reports that Napoleon had won in order to make a "clean-up" on the London Stock Exchange. The author adds, however, that even if this evidence were not true it would have to be invented to drive the lesson home. In the Nazi press the play was hailed as a magnificent piece of work, "equal in vision to Shakespeare."

And speaking of Nazis, I have just noticed a photograph of Herr Greiser, the Danzig Hitlerite, in a newspaper on the floor beside me. This Greiser, you will recall, was the fellow who fingered his nose at representatives of the press in Geneva recently. According to the caption under the photograph Greiser's burning ambition is to achieve equality with General Goering in the matter of uniforms and medals. Greiser is about twenty medals and thirty-five uniforms behind the General, they say, so that he will have to do a lot of fast work to catch up.

Who was it who said that the first spiritual want of barbarous men was decoration?

"Romeo and Juliet"

ORIGINAL sketches of Oliver Messel's designs for settings and costumes of M-G-M's "Romeo and Juliet" were recently on exhibition at the Leicester Galleries here. Mr. Messel, who received £300 a week from M-G-M, states he will continue designing for motion pictures, having just signed a contract with Warner Brothers to do the settings and costumes for their forthcoming Max Reinhardt production, "Life of Danton".

3000 People Admitted Every Hour for Two Days to See Television Tryout in England

Lulu in Hollywood

Lulu S. Niemeyer

RADIO'S "DON'T TURN 'EM LOOSE". Directed by Ben Stoloff, with Lewis Stone, James Gleason, Bruce Cabot, Louise Latimer, Betty Grable, Grace Bradley, Nella Walker, Frank M. Thomas, Harry Jans, John Arledge, Frank Jenks, Maxine Jennings, Gordon Jones, Addison Randall. Strong dramatic stuff aimed at the easy parole system. Bruce, in a superb performance as a definite criminal type, although the son of a fine man. When Lewis, just appointed on the parole board faces his son and recognizes the fact that he is what he is — but signs a parole on the promise that the son will leave the country, it gives Lewis a marvelous part. The son does not leave, but returns to attempt another robbery — and the father is compelled to shoot his own son. It's strong stuff and very, very fine.

20TH CENTURY-FOX'S "STAR FOR A NIGHT", with Claire Trevor, Jane Darwell, Arline Judge, Evelyn Venable, J. Edward Bromberg, Dean Jagger, Alan Dinehart, Joyce Compton, Susan Fleming, Adrienne Marsden, Frank Reicher, Dickie Walters, Chick Chandler, Astrid Allwyn, Hattie McDaniel. The almost obsolete idea of a family affection is demonstrated — and beautifully. A group of young people laboring at whatever there is to do in America make their dear mother believe they are riding high, in order not to disturb her by the thought of sacrifice on their part in paying for eye treatments. The mother leaves her home in the Austrian Tyrol comes to America and as she regains her eyesight realizes the sacrifices of the children. Jane as the mother, Claire as the understudy to a temperamental star, and all the other children find mother on the job — and what a helpful mother she is. There is plenty of fun along with the sentiment, and certainly not hard to take.

WARNER'S "CAIN AND MABEL". Directed by Lloyd Bacon, with Clark Gable, Marion Davies, Roscoe Karns, Allen Jenkins, David Carlyle, Walter Catlett, William Collier, Sr., Ruth Donnelly, Hobart Cavanaugh, Sammy White, E. E. Clive, Pert Kelton, Allen Pomeroy Emily Malyon, Robert Middlemass, Jos. Crehan, Marie Prevost. By far the best for Marion in many a day, and Clark never steps out of a role which was made to order. The star in a show going no place, and a prize fighter getting nowhere, gives a press agent an idea of having them in love with each other, to create box office. Being used for this purpose makes the two love each other like a couple of strange bull dogs, but of course with the songs and dances, and in less than thirty minutes of "seeing" time, they are in love and on the verge of eloping, when Mr. Press Agent again does his stuff and nearly ruins everything. Roscoe is tops as the publicity man, Allen is dumber than ever, and the whole thing fine and beautifully photographed.

RADIO's "WALKING ON AIR". Directed by Joseph Santley, with Gene Raymond, Ann Sothern, Henry Stephenson, Jessie Ralph, George Meeker, Maxine Jennings, Alan Curtis, Anita Colby, Patricia Wilder, George Andre Beranger, Chas. Coleman, A. S. Byron, Frank Jenks, Manny Harmon, Arthur Hoyt, Robert Graves, J. Maurice Sullivan, Jack Rice, Fred Santley. A fine story with plenty of action between a stubborn dad and his equally strong minded gal. A slight difference of opinion on who the girl should marry with Gene brought into the picture called in to change father's mind, with the result that Ann falls in love with him. Happening to be a radio crooner helps the picture. Henry as the stubborn dad is fine; an altogether satisfying hour to spend.

20TH CENTURY-FOX'S "SING, BABY, SING". Directed by Sidney Lanfield, with Alice Faye, Adolphe Menjou, Gregory Ratoff, Ted Healy, Patsy Kelly, Michael Whalen, the Ritz Bros., Montague Love, Dixie Dunbar, Douglas Fowley, Tony Martin, Virginia Field, Paul Stanton, Paul McVey, Cully Richards. A cyclone of song and fun that makes you glad you are alive. Wisecracking all the way through. Adolphe in a grand part of a ham actor taking himself seriously, exploiting poor Alice, an out-of-job cabaret singer, with the aid of Gregory as the agent, Ted, dumber and better than ever with the one and only Patsy as his secretary, and your head is whirling, and you know there is something the matter inside, but its all good for whatever might have ailed you. It should carry a "before and after taking sign", and the results — would just be grand.

Norma Shearer and Leslie Howard in Metro's superb picture, "Romeo and Juliet".

Clair Hague, Universal, Host to Press Party for Boris Karloff